**HUM 2020 - THE ART OF BEING HUMAN:**
**EXAMINING THE HUMAN CONDITION THROUGH LITERATURE, ART, AND FILM**
**FALL 2015**
**LOCATION: TBA**
**COURSE MEETING TIMES: TBA**

**Instructors:** Dr. Kathryn Karrh Cashin, Dr. Kathryn Stoddard, Tallahassee Campus
Dr. Barbara Robinson, Panama City, FL Campus

**Fall 2014 Office Hours: Please Make an Appointment**
TBA

**Texts:**

**Course Description:**
This course offers an introduction to the thought, literature, and arts of Western culture from Antiquity to the Present Day.

Beginning with the contemplation of the Book of Job, students will become acquainted with a variety of ways human beings have searched for meaning. In this course, students will gain an overview of the development of Western culture from Antiquity to the present as it is expressed through the arts (painting, sculpture, architecture, literature, music, film and the performing arts), and especially through literature. Students will study and analyze a variety of texts (either as excerpts or full text) of the Western world along the lines of: *The Epic of Gilgamesh, Iliad, Oedipus Rex, Aeneid, Song of Roland, Beowulf, Inferno, Hamlet, Frankenstein, The Death of Ivan Ilyich, The Metamorphosis*, and works by selected Western poets. From the earliest examples of Roman and Greek art, this course introduces students to the cultural and artistic movements of the Gothic, Renaissance, Baroque, Enlightenment, Rococo, Neoclassical, Romantic, Realist, Impressionist, Modernist, and Post-Modern, to the present day. This course examines the human condition through culture and the arts to better understand how the humanities are interconnected. The chief goal and focus of this course is to show how the past forms the basis of Western present-day values, artistic expression, and institutions.

This course has been approved for the Liberal Studies For the 21st Century Competencies requirements, and thus is designed to help you:
- become a **thoughtful patron of and participant in Cultural Practice**.

**Course Objectives:**
This course is designed to enable the student to meet the requirements of **Cultural Practice**:
1.) by articulating the process of producing a work, from initial plan, to critique, revision and completion – to be accomplished by the *Capstone Paper*;
2.) by critiquing existing applications of scholarship in order to learn from past success and failures – to be accomplished by *Essay*;
3.) by comparing and interpreting a variety of intellectual and/or artistic works within their cultural milieu(x) – to be accomplished by the *Midterm Essay*.
4.) by creating a cultural artifact—to be accomplished by writing a canto for either the Iliad or Inferno, or by writing an alternative ending to Frankenstein.

This course is designed to also enable students to:
1.) Explain the characteristics of Greek and Roman culture, the Gothic, Renaissance, Baroque, Enlightenment, Rococo, Neoclassical, Romantic, Realist, Naturalist, Impressionist, Modernist and Post-Modern;
2.) Analyze the major debates and paradigm shifts of the cultural period;
3.) Assess main literary and visual texts of the period in an integrated fashion;
4.) Explain the ideas of distinguished scholars in the field and apply them to the analysis of texts.

I. CULTURAL PRACTICE:
1.) This course has been approved as meeting the Liberal Studies requirements for Cultural Practice and thus is designed to help you become a thoughtful patron of and participant in cultural practice. The student will accomplish this by comparing and interpreting a variety of intellectual and/or artistic works within their cultural milieu(x). The student will also compare, interpret and examine model cultural artifacts that function as widely varied reflections of human perspectives and/or practices. This will be accomplished through 3 essays considering different topics pertinent to the purpose of the course and as approved by the instructor, and by creating a cultural artifact, specifically writing a canto for either the Iliad or Inferno, or by writing an alternative ending to Frankenstein.

Thoughtful Patrons of and Participants in Cultural Practice Rubric

<table>
<thead>
<tr>
<th>Competency 1 (C1)</th>
<th>students will be able to…</th>
<th>Subscore: ____________</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Compare, interpret a variety of intellectual and/or artistic works within their cultural milieu(x).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Competency 2 (C2)</th>
<th></th>
<th>Subscore: ____________</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Compare, interpret, and create or model cultural artifacts that function as widely varied reflections of human perspective and/or practices.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Knowledge of Cultural Self (C1,C2)</th>
<th>Articulate insights into own cultural practices and biases, demonstrates awareness of how his/her experiences have shaped this perspective, and how to recognize and sensitively respond to cultural biases.</th>
<th>Score (1 through 4)</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Knowledge of Cultural Perspective/Frameworks (C2)</th>
<th>Demonstrates sophisticated understanding of the complexity of elements important to members of another culture in relation to its history, values.</th>
<th>Score (1 through 4)</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Empathy (C2)</td>
<td>Interprets intercultural experience from the perspective of more than one worldview and demonstrates ability to act in a supportive manner that recognizes the feelings of another cultural group.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cultural Communication: Verbal and Nonverbal (C2)</td>
<td>Articulates a complex understanding of cultural differences in a verbal and nonverbal communication and is able to skillfully negotiate a shared understanding based on those differences.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curiosity (C1)</td>
<td>Asks complex questions about other cultures in order to compare and interpret a variety of intellectual and/or artistic works within their cultural milieu(x). Seeks out and articulates answers to these questions that reflect multiple cultural perspectives.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Openness (C1)</td>
<td>Initiates and develops interactions with culturally different others.Suspends judgment in valuing her/his interactions with culturally different ones.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. HUM 2020 “Comparative Essay” for Cultural Practice C1: Essay. Instructions, Guidelines and Rubric: To fulfill the requirements of CULTURAL PRACTICE (specifically, Competency 1 of Cultural Practice), students will write a comparative Midterm Essay that they will submit separately from the exam itself. This essay requires students to compare and interpret a variety of intellectual and/or artistic works within their cultural milieu (CP-C1).

2. HUM 2020 “Cultural Artifact” for Cultural Practice C2: “Compose a canto for either the Iliad, or Inferno; or compose an alternative ending for Frankenstein”. Instructions, Guidelines and Rubric: To fulfill the requirements of CULTURAL PRACTICE (specifically, Competency 2 of Cultural Practice), students will create a cultural artifact by writing a canto for either the Iliad, or Inferno; or composing an alternative ending for Frankenstein”. (CP-C2).

Summary of Student Responsibilities:
Read and study required reading assignments for each class meeting.
Come to class and take notes.
Complete one 500-word (or longer) Essay. Essay 1 requires students to critique existing applications of scholarship in order to learn from past success and failure.
Complete Midterm Exam (including 500 word Essay) Essay requires students to compare and interpret a variety of intellectual and/or artistic works within their cultural milieu.

Complete Final Exam.
Take weekly Quizzes on the readings assigned.
Complete and submit the Capstone Outline – requires students to select, critically evaluate and apply relevant areas of scholarship and then articulate the process of producing a work from initial plan, to critique, revision and completion.
Complete and submit 1,500-2,000 -words Capstone Paper
Complete and present a Cultural Artifact by writing a Canto for either the Iliad or Inferno OR compose an alternative ending of Frankenstein.

Assessments:
- Capstone Paper 1,500 words minimum 20%
- Midterm Exam and Essay 500 words minimum 20%
- Final Exam 20%
- Essay 1 500 words minimum 10%
- Quizzes 15%
- Capstone Outline 5%
- Cultural Artifact 5%
- Classroom Participation 5%

Grade Calculation: Grades will be determined using the following formula:

5%—Write a Canto for either the Iliad or Inferno OR compose an alternative ending of Frankenstein. To fulfill one of the requirements of CULTURAL PRACTICE students will create a cultural artifact by writing an a Canto for either the Iliad or Inferno or compose an alternative ending of Frankenstein (CP-C2).

15%—Weekly Quizzes. There will be a weekly quiz in which students will respond to the reading assignments for that week. Missed quizzes cannot be made up without a valid excuse.

10%—Essay 1: 500 words, minimum. Essay 1 requires students to critique existing applications of scholarship in order to learn from past success and failure.

20%—Midterm Exam (including 500 word Essay). There will be a Midterm before the seventh week of classes, the format of which will consist of Short Answer questions and Identifications. There will also be a Midterm Essay that students will submit separately from the exam itself. This essay requires students to compare and interpret a variety of intellectual and/or artistic works within their cultural milieu (CP-C1).

5%—Capstone Outline: 500 words. This assignment requires students to select, critically evaluate and apply relevant areas of scholarship.

20%—Capstone Paper: 1,500 words (minimum). Students will write a final essay of 1,500 words or more on your choice of topic as approved, using three outside secondary sources (i.e. works of scholarship) that will be available to you through FSU Libraries.

20%—Final Exam. There will be a Final Exam in this class, the format of which will consist of Short Answer questions, Identifications and an Essay.

5%—Classroom Participation

Grading Scale: 93-100 A; 90-93 A-; 87-89 B+; 83-86 B; 80-82 B-; 77-79 C+; 73-76 C; 70-72 C-; 67-69 D+; 63-66 D; 60-62 D-; 59 and below F
Criteria for Evaluation: “A” Course requirements fulfilled. Material handled cogently and reflectively and characterized by creative insights; “B” Course requirements fulfilled. Material handled cogently and reflectively; “C” Course requirements fulfilled; Adequate understanding of material demonstrated; “D” Work submitted but poorly prepared, reflecting inadequate effort; “F” Irresponsible behavior, work not submitted or not seriously attempted. Plus/minus grades will be used to accommodate individual student achievement.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPICS TO BE COVERED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INTRODUCTION TO THE CLASS; THE BOOK OF Job: IS LIFE INNATELY MEANINGFUL, AND DOES SUFFERING MATTER? THE HUMAN RESPONSE TO SUFFERING IS A CHOICE: IS LIFE MADE MEANINGFUL BY THE CHOICES WE MAKE?</td>
</tr>
<tr>
<td>2</td>
<td>THE Epic of Gilgamesh: IS LIFE MADE MEANINGFUL BY HUMAN RELATIONSHIPS AND MAKING A LASTING CONTRIBUTION TO ONE’S CITY?</td>
</tr>
<tr>
<td>3</td>
<td>Homer’s Iliad, Warrior Vase, Lion Gate, Grave Stelai &amp; Kouros, Olympic Games: IS LIFE MADE MEANINGFUL BY DOING ONE’S BEST (SHOWING areté IN WAR)?</td>
</tr>
<tr>
<td>4</td>
<td>Classical Greece: The Triumph of Democracy and Art in Athens: BIRTH OF HUMANISM; Oedipus Rex, Parthenon: IS LIFE MADE MEANINGFUL BY DOING ONE’S BEST (SHOWING areté IN ATHLETICS, ORATORY, MUSIC, DANCE, AND LOGICAL REASONING) AND BY HOW ONE REACTS TO SUFFERING? Oedipus Rex, Parthenon, &amp; Olympic Games. Iliad Cultural Artifact Due</td>
</tr>
<tr>
<td>5</td>
<td>Roman Culture; The Aeneid of Virgil: IS LIFE MADE MEANINGFUL BY DOING ONE’S DUTY? Essay 1 Due</td>
</tr>
<tr>
<td>6</td>
<td>Medievalism: Song Of Roland, Bayeux Tapestry, Beowulf: IS LIFE MADE MEANINGFUL BY OVERCOMING ADVERSITY BUT IN ALSO UNDERSTANDING THE FRAGILITY OF LIFE?</td>
</tr>
<tr>
<td>7</td>
<td>Gothic to Renaissance: Architecture, Dante’s Inferno, Boccaccio’s Decameron, Botticelli: IS LIFE MADE MEANINGFUL THROUGH A NEW HUMANISM INCLUSIVE OF SCIENCE, NATURALISM, MORAL PHILOSOPHY AND RELIGION? Midterm Exam</td>
</tr>
<tr>
<td>8</td>
<td>Renaissance and High Renaissance: Ghiberti, Donatello, Leonardo Da Vinci, Michelangelo, Raphael: IS LIFE MADE MEANINGFUL THROUGH UNDERSTANDING THE NATURE OF HUMANITY WITH AN EMPHASIS ON THE DIGNITY OF THE INDIVIDUAL? MANNERISM: Parmigianino. Life is made meaningful through understanding allegory for weird distortions in art. Inferno Cultural Artifact Due</td>
</tr>
<tr>
<td>9</td>
<td>Reformation and Counter-Reformation: Luther, the Printing Press, Henry VIII, Shakespeare’s Hamlet, Correggio, Titian: IS LIFE MADE MEANINGFUL THROUGH LIVING WHAT YOU BELIEVE (EVEN IF IT BRINGS YOU INTO CONFLICT)?</td>
</tr>
<tr>
<td>10</td>
<td>Baroque: Bernini, Caravaggio, Artemisia Gentileschi, Rembrandt, Diego Velasquez: IS LIFE MADE MEANINGFUL THROUGH EMOTION, SENSUALITY, AND FEELING AS EXPRESSED IN ART THROUGH THE USE OF LIGHT AND DARK?</td>
</tr>
<tr>
<td>12</td>
<td>Romanticism and Realism: Frankenstein, Turner, Constable, Friedrich, Gros, Goya, Beethoven, Giselle, Dickens, Gericault, Delacroix, Darwin: Is life made meaningful through discovery, both physical and psychological?</td>
</tr>
<tr>
<td>13</td>
<td>The Pursuit of Modernity and Global Confrontation: Revolution, Nationalism, and Civil War: George Sand, Impressionism, Opera The Death of Ivan Ilyich: Is life made meaningful through the dawning recognition of the value of the individual citizen? <strong>FRANKENSTEIN CULTURAL ARTIFACT DUE</strong></td>
</tr>
<tr>
<td>15</td>
<td>The World Post War: WW I, Inter-war Period, WW II, Cold War: Guernica, Gassed, Dalí, Stravinsky, Woolf, Fitzgerald, Faulkner: Is life innately meaningful, and does suffering matter? Is life made meaningful by the choices we make?</td>
</tr>
</tbody>
</table>

**Exam Week**

**SafeAssign or Turnitin:**
All writing assignments will be submitted to Safe-Assign.com or Turnitin. All work must be original to you and done for the first time this semester for this class.

**Late Work:**
Late work is not accepted without a really valid reason. However, if you experience a crisis and turn in an assignment late, it will receive a 10% penalty for every 48 hours it is late.

**Classroom Participation:**
Learning is by classroom discussion and students are expected to be full partners in this process.

**Attendance Policy:**
A student may miss two (2) classes (a week of classes) without penalty unless absences are excused. Use your absences wisely. After three (3) or more days missed classes your grade is reduced by one stage, e.g., B- → C+. After five (5) or more missed classes your grade is reduced by one additional stage, e.g., B- → C. After nine (9) or more missed classes the university guide lines stipulates that the student will receive an F for the course.

**Important Student Guidelines:**
- Again, students are expected to be **PRESENT, PREPARED and ON TIME** for all classes. **Coming in Late and Leaving Early:** If students make a habit of coming in late I will begin to count them against your absences (2 for 1). Our class meets for only an hour and fifteen minutes, so if you’re ever more than fifteen minutes late you will be counted as absent. If you have special circumstances, please see me. Likewise, you should stay for the entire class. If you leave more than fifteen minutes early, you will also be counted as absent. If there is an emergency in this regard, please see me and we will discuss it.
* **Phones:** Please make sure your phones are turned off – not vibrate. **DO NOT** text message. You will be counted absent if you do (I can see you!!). **This is your only warning.**

* **Laptops and tablets:** **Do not** use your laptops or other devices for other work or internet use. **Do NOT** wear any listening devices (except hearing aids). You must sit in the front, center, of the class room if you wish to use a laptop or tablet. If it appears you are doing other work or texting, you may be asked to leave, but certainly will be counted as absent for that day. **This is your only warning.** I reserve the right to look at your typed notes and ban all devices.

**Contacting Me:**
I check my e-mail messages regularly. This is the easiest way to contact me: kcashin@fsu.edu. **Always put your class section in the subject line, and always sign your e-mails.** If my office hours don’t work for your schedule, I’m happy to schedule another time. If you email me, follow proper email etiquette and maintain a respectful tone. Please use complete and correct sentences.

**UNIVERSITY ATTENDANCE POLICY:**
Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

**ACADEMIC HONOR POLICY:**
The Florida State University Academic Honor Policy outlines the University’s expectations for the integrity of students’ academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to “...be honest and truthful and...to strive for personal and institutional integrity at Florida State University.” (Florida State University Academic Honor Policy, found at [http://fsa.fsu.edu/Academics/Academic-Honor-Policy](http://fsa.fsu.edu/Academics/Academic-Honor-Policy))

**AMERICANS with DISABILITIES ACT:**
Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the: Student Disability Resource Center 874 Traditions Way 108 Student Services Building Florida State University Tallahassee, FL 32306-4167 (850) 644-9566 (voice) (850) 644-8504 (TDD) sdrc@admin.fsu.edu [http://www.disabilitycenter.fsu.edu](http://www.disabilitycenter.fsu.edu)

**Free Tutoring from FSU:**
On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services’ comprehensive list of on-campus tutoring options at [http://ace.fsu.edu/tutoring](http://ace.fsu.edu/tutoring) or contact tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

**SYLLABUS CHANGE POLICY:**
Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.
SEXUAL HARRASSMENT POLICY:
It is the policy of the University that its employees and students neither commit nor condone sexual harassment in any form. http://registrar.fsu.edu/bulletin/grad/info/university_notices.htm

STUDENT ELIGIBILITY FOR AN INCOMPLETE GRADE:
Incomplete ("I") grades will not be assigned, except in the case of exceptional unforeseen circumstances that occur within the last three weeks of the semester and your work has otherwise been satisfactory (C average).

LIBERAL STUDIES FOR THE 21ST CENTURY:
The Liberal Studies for the 21st Century Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course is designed to help you become an interdisciplinary and flexible thinker; a lifelong learner; and a team builder. In addition, this course has been approved for the Liberal Studies disciplinary requirement of

- become a thoughtful patron of and participant in Cultural Practice.

CULTURAL PRACTICE:
This course has been approved as meeting the Liberal Studies requirements and thus is designed to help you become a thoughtful patron of and participant in cultural practice. The student will accomplish this by comparing and interpreting a variety of intellectual and/or artistic works within their cultural milieu(x). The student will also compare, interpret and examine model cultural artifacts that function as widely varied reflections of human perspectives and/or practices. This will be accomplished through 1 comparative essay and creating a cultural artifact associated with a film shown in class.

Cheating and Plagiarism:
Below is a sample of Academic Honor Violations outlined in FSU’s Academic Honor Policy:

- Plagiarism - Using another’s work from print, web, or other sources without acknowledging the source; quoting from a source without citation; using facts, figures, graphs, charts or information without acknowledgement of the source.

- Cheating - Copying from another student’s paper or receiving unauthorized assistance during a quiz, test or examination; using books, notes or other devices (e.g., calculators, cell phones, or computers) when these are not authorized; procuring without authorization a copy of or information about an examination before the scheduled exercise; unauthorized collaboration on exams.

- Unauthorized Group Work - Working with another person or persons on any activity that is intended to be individual work, where such collaboration has not been specifically authorized by the instructor.

- Multiple Submission - Submitting the same paper for credit in two courses without instructor permission; making minor revisions in a credited paper or report (including oral presentations) and submitting it again as if it were new work.
Program in Humanities HUM 2020
Capstone Paper Requirements
HUM Core Courses Capstone Paper Overview

This paper is critically important, and failure to submit your paper has severe consequences, because it accounts for 20% of your grade.

This course offers the student an interdisciplinary exploration of Humanities through a study of architecture, the visual and performing arts, literature, philosophy, religion, and the major cultural movements of the era. Your paper should reflect your ability to contextualize a major concept of the era and its importance/significance.

Your paper will be primarily graded on three criteria: 1) the clarity and conciseness of your writing; 2) proper use of the sources in your paper; and, 3) the ability to identify an issue or thesis and synthesize the arguments as appropriate to the topic of your paper.

The Grading Rubric, which follows, explains the criteria for grading your paper.

- The best papers usually focus on only one aspect or major point.
- You must include a works cited page (Chicago or MLA format).
- Your paper must be 1,500 words, typed, double-spaced. This count does not include headers, notations, quotations of other people’s writing, or the Works Cited page.
- Penalties apply for late papers.

Checklist:

- A descriptive title was given to the paper
- Included supporting material for your argument from at least 3 outside secondary sources
- Cited correctly
- Included “Works Cited” page
- Used correct grammar
- Spell-checked, edited, proofed, had someone else read it
- Put name on first page of paper
Rubric Work Sheet

Evaluation of Capstone

Student Name

Development/Coherence

4/10: Follows instructions. Focus.
Fulfills the assignment instructions clearly and entirely. Clearly identifies the topic.

4/16: Organization. Paragraph Structure
Argument is logically organized, and well thought-out. Each paragraph contains a separate idea and begins with a topic sentence. Follows funnel introduction structure – intro, body, conclusion, quotes from text, appropriate detail. Introduction and Conclusion are evident and clearly stated.

Competent analysis of the topic.

4/12: Supporting Details
All details are correct and support argument. Plot summary, if any, supports the argument directly. No broad generalizations are made. Provides specific detail to support/defend the argument.

4/5: Thesis Statement
Thesis is clearly stated in the opening paragraph and asserts an arguable claim.

4/5: Transitions
Effective transitions are used throughout. Ideas flow smoothly.

60/60: TOTAL

Sentence-Style/Variety

4/10: Sentence Structure
Consistently uses complete sentences, concrete words, active voice, pronoun-antecedent agreement, transitions, correct word usage, etc. No contractions (don’t). Uses Present Tense.

4/6: Pronoun Usage
Maintains 3rd person. No first- or second-person pronouns are used (I, you, we, etc.)

4/4: Academic Tone
Consistently maintains academic/formal tone. No instances of conversational tone (No colloquialisms or clichés, including “get”, “going”, “ends up” etc.)

20/20: TOTAL

Grammar/Mechanics

4/5: Spelling, Grammar.
Virtually free of punctuation, spelling, or grammatical oversights

All sources are fully integrated (no floating or standalone quotes). All citations are correct (parenthetical/in text and Works Cited page). Citations are clear and standardized; include any works cited in the Works Cited. Includes 3 sources. You may use the Sayre textbook, but only as a 4th source. Word Count is over 3,000 words without citations, header, title, etc. Quotations do not exceed 20%. All work is properly cited.

Conventions (italicize titles and works of art). Turned in through Safe Assign on time. Brought hard copy to class as assigned. Penalties apply for late papers. Please see the Syllabus for details.

2/2: Formatting.
Name, heading, and other formatting issues are standardized; paper has a title.

20/20: TOTAL

Penalties apply for papers that do not meet the Word Count. Please see the Syllabus for details.

Final Grade of ______ out of 100
The Working Thesis, Outline, and Bibliography is a snapshot of your intended term paper/capstone topic and resources. In order to effectively complete the WTOB, it will be necessary for you to read over ALL of the requirements for the term paper listed in the Term Paper Folder. You will need to turn in a one-page, properly formatted (see below) WTOB. This assignment is here to help you begin the process of organization for your capstone paper and to allow me the opportunity to give you some directional advice before you start writing. If you are unclear on the expectations, be sure to contact me in advance of the deadline.

You must include:

- A formatted heading (1 pt)
- Working Title ("Capstone" is not sufficient) (1 pt)
- Film (1 pt)
- Aspect working within (2 pts)
- Working Thesis (In complete sentences): This will NOT be the exact thesis of your term paper. It is a more generalized description, an overview, of the direction of your paper. (10 pts)
- Brief Outline (In complete sentences): This is where you will lay out your main points or arguments for the paper. Again, this may change, but you must have a clear direction or argument to support your thesis you can use in the final paper. This is just the starting point. (20 pts)
- A complete bibliography of at least 3 outside sources (not textbook) you MIGHT use in your paper (even those that just sound like they may have something you might use). This should be in MLA format. Though the actual Works Cited for the final draft will likely have some differences, this is a list of ALL possible sources. The sources should be alphabetized by last name. You may NOT use Wikepedia or any online biography sources. (15 pts)

Your thesis and outline should show how you plan to structure your argument. It does not need to be perfect and will likely change as you continue writing. However, it should demonstrate initial progress. This is just your starting point for your paper. As you continue to research, your thesis CAN and likely
WILL change. Your works cited page is also a starting point. As you find more relevant materials, you can add and subtract from this as well.

Follow the format of the example below:
Jane Student
Dr. Kathryn Cashin
HUM 2020
Working Thesis and Bibliography
April 4, 2015

Working Title:

Working Thesis:

Outline:
First Main Point (topic sentence 1):
   Supporting Evidence from the sources:

Second Main Point (topic sentence 2):
   Supporting Evidence from the sources:

Third Main Point (topic sentence 3):
   Supporting Evidence from the sources:

Bibliography:
Evaluation of Creative Assignment for HUM2020: Compose a Canto for the Iliad of Homer (CP-C2)

Development/Cohere

_____/10: Fulfills the assignment instructions clearly and entirely
A clear story is told with no lapses in logic or information that fits the parameters
of the larger work. The composition fits in the parameters of the Iliad and sums
up the tone and themes of the original source.

_____/20: Essay has an inherent organization (one that fits the story) and is well
thought-out. Appropriate detail is given to establish an understanding of the
principles involved in the unit, motivations of the characters/storyteller, etc.

_____/20: Demonstrates sophisticated understanding of the complexity of elements
important to members of Homeric Greek culture through this original
chapter. Story demonstrates understanding of the widely varied reflections
of human perspectives and/or practices.

_____/10: Introduction and Conclusion are evident and clearly stated (i.e. there a clear
‘opening’ and ‘ending’ to the narrative.) It should clearly fit in the storyline of
the Iliad. Closure is necessary: the topic of the Wrath of Achilles needs to be
concluded in a satisfying way.

_____/60: TOTAL

Sentence-Style/Variety

_____/15: Complete sentences, concrete words, active voice, pronoun-antecedent
agreement, transitions, etc.

_____/5: Name, heading, and other formatting issues are standardized; paper has a
title.

_____/20: TOTAL

Grammar/Mechanics

_____/15: Punctuation, spelling, and other grammar basics are correct

_____/4: Conventions (italicize book/poem title)

_____/1: NO clichés or colloquialisms are used (except for effect)

_____/20: TOTAL

Total Grade of ____ out of 100

Comments:
Evaluation of Creative Assignment for HUM 2020: Write a Canto for the *Inferno* of Dante (CP-C2)

**Development/Coherence**

_____/10:  Fulfills the assignment instructions clearly and entirely
A clear story is told with no lapses in logic or information that fits the parameters of the larger work. The composition fits in the parameters of the *Inferno* and sums up the tone and themes of the original source.

_____/20:  Essay has an inherent organization (one that fits the story) and is well thought-out. Appropriate detail is given to establish an understanding of the principles involved in the unit, motivations of the characters/storyteller, etc.

_____/20:  Demonstrates sophisticated understanding of the complexity of elements important to members of Medieval Western European culture through this original chapter. Story demonstrates understanding of the widely varied reflections of human perspectives and/or practices.

_____/10:  Introduction and Conclusion are evident and clearly stated (i.e. there a clear ‘opening’ and ‘ending’ to the narrative.) It should clearly fit in the storyline of the *Inferno*. Closure is necessary: one of the major themes needs to be concluded in a satisfying way.

_____/60:  TOTAL

**Sentence-Style/Variety**

_____/15:  Complete sentences, concrete words, active voice, pronoun-antecedent agreement, transitions, etc.

_____/5:  Name, heading, and other formatting issues are standardized; paper has a title.

_____/20:  TOTAL

**Grammar/Mechanics**

_____/15:  Punctuation, spelling, and other grammar basics are correct

_____/4:  Conventions (italicize book/poem title)

_____/1:  NO clichés or colloquialisms are used (except for effect)

_____/20:  TOTAL

Total Grade of _______ out of 100

Comments:
Evaluation of Creative Assignment for HUM 2020: Compose an Alternative Ending of Frankenstein

(CP-C2)

**Development/Coherence**

_____/10: Fulfills the assignment instructions clearly and entirely. A clear story is told with no lapses in logic or information that fits the parameters of the larger work. The composition fits in the parameters of Frankenstein and sums up the tone and themes of the original source.

_____/20: Essay has an inherent organization (one that fits the story) and is well thought-out. Appropriate detail is given to establish an understanding of the principles involved in the unit, motivations of the characters/storyteller, etc.

_____/20: Demonstrates sophisticated understanding of the complexity of elements important to members of Enlightenment and Romantic cultures through this original chapter. Story demonstrates understanding of the widely varied reflections of human perspectives and/or practices.

_____/10: Introduction and Conclusion are evident and clearly stated (i.e. there a clear ‘opening’ and ‘ending’ to the narrative.) It should clearly fit in the storyline of Frankenstein. Closure is necessary: one of the major themes needs to be concluded in a satisfying way.

_____/60: TOTAL

**Sentence-Style/Variety**

_____/15: Complete sentences, concrete words, active voice, pronoun-antecedent agreement, transitions, etc.

_____/5: Name, heading, and other formatting issues are standardized; paper has a title.

_____/20: TOTAL

**Grammar/Mechanics**

_____/15: Punctuation, spelling, and other grammar basics are correct

_____/4: Conventions (italicize book/poem title)

_____/1: NO clichés or colloquialisms are used (except for effect)

_____/20: TOTAL

Total Grade of ________ out of 100

Comments: